

*We see the subjects in linkage reduced to mathematical equation. (Page 2)*

*A lot of things work this way, not just toasters.*

*(Page 4)*

MARCH, 1977

# THE EYE

A PUBLICATION OF THE SAN FRANCISCO ART INSTITUTE

## NEWS ON THE MARCH

### Tuition Increase

In the March 10 meeting of the Finance Committee, director Tom Young said that he will be recommending a 5 percent tuition increase for next year.

In a recent Student Senate meeting, Dave Robinson, chairman of the Board of Trustees said, *The general progress of the budget seems to imply a tuition raise for next year*, and he suggested that the students advise him prior to the March 10 meeting as to where possible budget cuts might be made. He also noted that administrative costs were rising at a rate of 9 percent annually while instructional costs rose only 5 percent.

### Graduate Program Changes

The Faculty Senate met on March 8 to discuss various proposals of changes to the SFAI graduate program. The projected core of the new program is a critical seminar, advisors, and a review committee consisting of faculty members of respective departments. Electives include art theory, increased interdisciplinary studies and more studio courses.

### Department Chairmen

Dean of students, Roy Ascott has chosen the new department heads effective next fall. They are Harry Bowers, photography; Gordon Kluge, printmaking; Gunvor Nelson, film; Jim Pomeroy, sculpture/ceramics; Ray Mondini, world studies. The painting department chairman is still undetermined.

### Presidential Search

Candidates are still being interviewed for the position of President of SFAI. Initially 200 applications were received. Of the ten applicants selected, one declined and five were then invited for interviews with administrators, faculty, and the Student Senate members.

Students are invited to attend Student Senate interviews. Chairman Fred Hawkins has asked for written impressions of candidates to present to the College Committee. Hawkins, and two other students, Allison Miller and Howard Petrick (former editor of *The Eye*) are the student trustees to the committee.

### Alleged Budget Waste

Student Senate Chairman, Frederick Hawkins, led the senate in an interview with Director of Development and Public Relations, Richard Michley. Hawkins was inquiring as to why the development and public relations budget has risen so sharply in the last two years. Michley explained the different expenditures of his budget to the senate. *Eye* editor, Paul Blinderman, pointed out that departmental cost accounting seems relatively ambiguous.

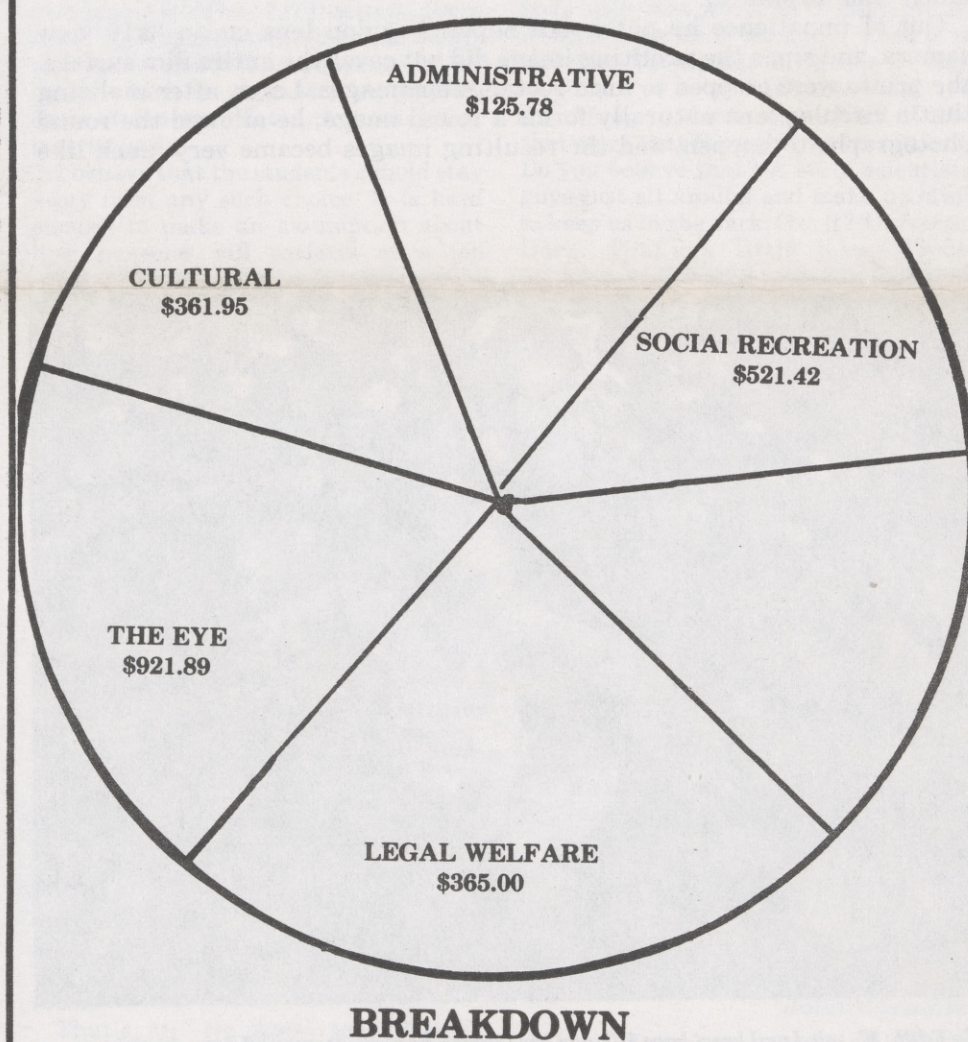
### New Eye Editor Proposed

A conflict is developing between the Senate and *Eye* Editor Paul Blinderman. Blinderman is accused of embezzling newspaper funds for unnecessary expenditures such as Sunday Brunch tickets, movie film, beer, and typesetting for the March issue. In a Monday afternoon press conference Blinderman stated, *For the sake of impartiality and journalistic ethics, I think that the Senate should be removed from any part in the considerations of the newspaper's production.*

### Bomb

SFPD and the upper administration of SFAI are still concealing all details about last weekend's bombing of the Athol-MacBean Gallery Gallery storage area.

## 1977 ACTIVITIES BUDGET



### THE EYE

A PUBLICATION OF THE SAN FRANCISCO ART INSTITUTE  
800 CHESTNUT ST., SAN FRANCISCO, CALIFORNIA

DEDICATED TO EXPLORATION OF THE  
IMAGE IDENTIFICATION PROCESS

Associate Editor: Cheryl Hanes

Correspondence Editors: Dan Borris, Bruce Freeman

Editorial Supervision: Somers Alkisson

Features Editor: Eddie Ritter

Advisory Staff: Bruce Allen, Jon Barbiari, Brewster Gray, Don Lloyd, Alice Noyes,  
Jonah Rosenthal, David Schnieder, Sandy Schneider, Ramirez.

Photo Editor: Jim Gellar

Production: Paul Blinderman



# FEATURES

## EMMIT GOWIN: PHOTOGRAPHS

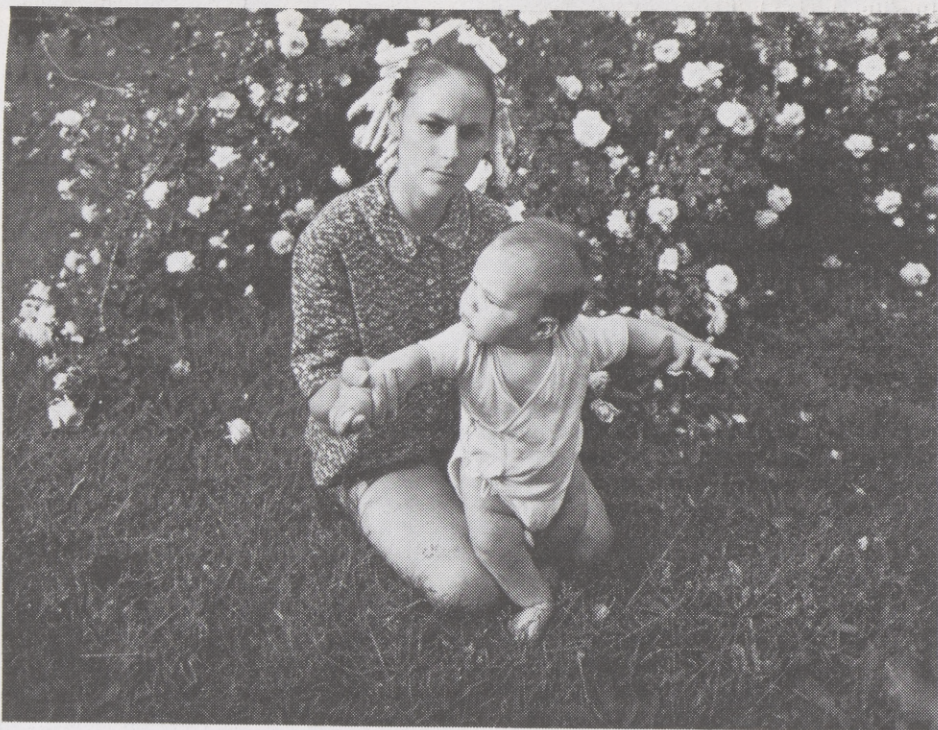
By Eddie Ritter

After looking at Emmet Gowin's new monograph of 64 photographs and his show at the Light Gallery in New York, I am convinced he is one of the more important new photographers today. Gowin incorporates ideas from many diverse photographic traditions; Stieglitz, Cartier, Bresson, Callahan, Brandt, Sommer, Frank, and yet has departed from the past to form a new body of work distinctly original and modern. One cannot fail to see that he has taken upon himself an in depth study of photographic history, an apprenticeship to many of the old masters. He himself admits to having copied old photographs and it can clearly be seen; a room by Evans, the penis head by Man Ray, collages by Sommer, Brandt's sculptural nudes. They comprise a ground work from which he expands his work. They reflect his long study of the masters' attitudes toward their work.

Like Harry Callahan, his instructor at the Rhode Island School of Design, he has chosen to photograph close to home and his images are those of family life. There are often two realities in his family portraits, that of the ordinary, the subject, and that of the transcendent, the spiritual. Described as strange, magical, macabre, religious, warm, old-fashioned, exhibitionist, erotic, they act upon the viewer largely because of their instinctive sensibility. He has photographed children under the hose, wife and baby in front of a rose bush, sister-in-law combing her hair, mother-in-law holding her grandchild, etc. Ancient rites are being viewed. The son of a minister, Emmet is somehow carrying on the work of his father, but in a more encompassing and modern way.

The images are strange, southern strange. They remind me of Faulkner's south, strangely erotic, incestuous, silently observant, brilliantly dry. Being a transplanted northerner from Virginia for the past ten years, his most intense photos have been made on almost religious retreat vacations to his hometown. He appears out of place in the north, and especially at Princeton where the intellectuality makes the heads seem to float a bit higher than the bodies. The photos contain a feeling of clan, of the earth, a rural sensibility of everything's place. The presence of an order is felt throughout the work. But it is a strange, colloquial order which requires much time to sink in.

Out of impatience he put a 4x5 Super Angulon lens on an 8x10 view camera, and since the resulting image did not cover the entire film surface, the prints were cropped to form rectangular images. Later, after realizing that a circular lens naturally forms a round image, he allowed the round photographs to happen, and the resulting images became very much like



To Edith: My mind and heart have followed her through gestures, rooms and days. At night we have curled together as foxes for warmth.



mandalas. *The mandala is a way of arranging space so that the light of the primal arrangement continually shines out from the center. It illuminates all directions at once, dissolving the greyness of the two-dimensional world, dancing with the textures of shadows.* — Ram Dass —

And on a larger scale the whole of Gowin's work is circular. I am often reminded in these photographs of Stieglitz's idea that a portrait begins at birth and continues to the grandchildren. Edith is pregnant, Elijah is born, Edith holds Elijah, Edith clowns with children, children play under hose, boy and girl goose in the grass, Edith is pregnant again, Rennie Booher is dead. He says, *Kisses and embraces are among the vehicles I might choose.* That is to keep it circular. Art, aesthetic, sensibility, sense, common sense sense of one's life, family life, infancy, childhood, adolescence, manhood, womanhood, old age, death, earth.

Not only does this thematic coherence strengthen the work but also his precise sense of display. He constantly reiterates that the logic of display is the primal force behind a photograph. He often relates to his students a thing told by Walker Evans about the workings of photographs. *There are two successful photographs, an interesting photograph of an uninteresting thing, and an uninteresting photograph of an interesting thing.* Gowin wants to win both ways, his subjects are peculiar and refreshing, and his display is always impeccable. His interest in display comes largely from Fredrick Sommer who writes in *Aperture*, *There is nothing at all to EAST SHALL NEVER MEET THE WEST. The world is not a world of cleavages at all; the world is a world of bonds. Circumnavigation of the blood is always circumnavigation of the world. We do not have it in us to misplace ourselves in such a way that we are uncomfortable where we go. This, from a photographer's standpoint is a tremendously important clue.*

The underlying order is that of linkage. Behind photographs so warm and clannish, we see the subjects in linkage, reduced to mathematical equation, forming energy bonds which underly any covert emotional or sensual content.

*A straight line can be as alive as the wildest arabesque or embrace.*

*it is a question of who tensions that straight line.*

*Mondrian is as organic as Gaudi, both are very close to life.*

*Life is the shortest 45 minutes close to nature.*

*Some speak of a return to nature,*

*I wonder where they could have been.*

Fredrick Sommer

GRAFITTI  
OF THE  
MONTH

TO DO IS TO BE  
- LAO-TZU  
TO BE IS TO DO  
- NITZSCHE  
DO BE DO BE DO  
- SINATRA



# LETTERS

## To Whom It May Concern:

I would like to call to the attention of the Finance Committee the conversion of Parkinson's Law of Delay into monetary units. Parkinson's theory states that the amount of time that it takes to complete a given task can vary, and that usually, the amount of time that it does take is relative to how much time is allowed by supervisors, superiors, etc. It is hard for people to believe the critical and absolute necessity of each of the two and one half million dollars of the SFAI budget. Are the financial ways and means of our school that clear cut that there is no room for some improvisation in order to avoid at least some of the upcoming tuition hike? I think not.

How bad does the financial situation have to get before it constitutes a crisis? Maybe what will have to happen is for the students to form a special monitoring committee. Since the students are responsible for 70 percent of the schools revenue (approximation of tuition) the committee would consist 70 percent of students and the other 30 percent of representatives to the branches of the administrative body that are responsible for funds raised. All arbitrary expenditures would have to pass a majority vote of this committee, as well as the board of trustees. This would cause a careful and detailed account of proposed expenditures. Hopefully, the upper administration and the board would consider this an incredible hassle and it would act as an incentive to promote more fund raising and thereby increase their number of votes on the committee.

NWBR

## To SFAI Photo Students:

In view of the sky-rocketing cost of photographic supplies, I would like to propose that a cooperative buying situation be organized. As we know, it is already possible to save 20 percent by buying paper in 100 sheet quantities instead of 25 sheet packets. If, for instance, 30 students were to put together their monthly allotment for paper, (20 dollars is a very conservative figure) then the resulting sum would be something to the tune of a 600 dollar order. This would enable us to solicit bids for the most competitive price, and this could be done with film and chemicals also. The students of the Art Institute alone, must spend several thousand, maybe hundred thousand per year on supplies. We should receive the bulk considerations of other businesses.

Mel Sheets

## Editor:

In a class, the other day, visiting artist Robert Fichter pointed out that a problem he has seen in almost all art schools or art departments around the country has been a lack of undergraduate workspace as the schools' main concern. While not attempting to default the importance of a responsible graduate program, it seems to me a lesser percentage of facilities should be devoted to graduate students. There should likewise be no difference in the quality of equipment, etc. used by graduates and undergraduates, and the grad facilities should be opened up to qualified undergraduates, when availability permits. I realize that many of these things are probably already in practice at least occasionally. However a statement of procedure should be drawn up and used religiously.

Chris Blesius

## Editor:

Every once in a while when I walk up the street to the New Radio Market (which incidentally makes pretty good

sandwiches) I pass an old abandoned grade school. Then my mind wanders to overcrowded darkrooms and studios back at SFAI and I wonder if just maybe, that old school could be put to good use. I'm not in a position to know about cost factors of such a project but the payoff in increased facilities would be tremendous. Perhaps groups of students could rent areas within the annex from the school, or efforts could be made to involve the San Francisco community in more extension classes providing good PR and revenue. I don't know—I don't have any concrete plans for the place. The idea just occurs to me whenever I walk by the old school. I would like to hear from someone who is in a position to know whether there are any contingency plans for expansion of overcrowded facilities without taking any space from existing departments.

J. May

## To The Eye:

The other night during the screening of Citizen Kane the amount of cigarette smoke hazing about the lecture hall was incredible. At the beginning of the film that ghost-like image resembling Old Faithful Geyser was not part of Orson's classic but rather a smoke caused spectre of my early death because you bastards smoke in there so much.

J. Galbraith

## Dear Editor:

The fact that SFAI is not in possession of a working piano for student use is an absolute slap in the face. The old one is sitting in the janitor's storeroom looking like a Hanoi leftover.

The value of a good piano doesn't need to be emphasized. I was hoping that one would be available for practice, and for use in the soundtrack of my movie.

The piano has taken abuse in the past, but that is no reason why we should not have one. It could be kept in a locked room and checked out like any other studio or piece of equipment.

Tim Carr

## Dear SFA Eye:

When my wife and I recently visited our son at school, we were appalled at the dog-shit problem. We send our son to this school which he assures us is one of the best of its kind in the country.

I find that hard to believe. My wife was wearing sandals when she stepped in the shit. I severely injured my new Florsheims. It was humiliating and embarrassing for the both of us.

Bob and Harriet

**ED. NOTE:** Although, it is nice to see a full scale participation in the creative process.

## Dear Paul:

Here is my report. The opening was a bomb. That chicken was raw. Sorry I couldn't write more.

Deke

*The Eye welcomes letters and comments from students, faculty, administrators, and other employees or persons associated with SFAI. Please include name and address in the case of ambiguities.*

Bruce Freeman  
Correspondance Editor

## Dear Paul:

All in all, I don't think the damage is all that extensive. A little smoke stain and getting those pipes replaced so we can turn the water back on. Nothing really. Also, I guess the ceiling is pretty much taken care of, although I think the wires and conduit from those lights are salvageable. Good news. The hard-

ware on that blown out door is completely intact, but the door is pretty much burnt to a crisp on one side. Do you think anybody will mind if I take it to make a desk out of? Well that fire inspector probably shit in his pants when he saw how well those floors really hold up. I don't think that the hole goes clear through to the basement, but that looks like the hairiest thing. But all in all, not too bad. I've had worse at Berkeley. Please let me know about that door. And don't forget about the extra charge for hauling of debris. Thanks.

Ramirez

## ???????

As a devoted hoop-baller I would like to see the pitiful remnant of a basketball net replaced. It's not the same swishing them in from 35 feet if you can't see those old chains rattling. And that's another thing—the aesthetic pleasure of a nicely executed jump shot is lessened by the presence of a chain net. Get a string one. If it's good enough for Bill Walton and Dr. J. it's good enough for me.

Also, who wants to play softball?

Rick Malnati

## Dear Students:

Well now that it is time to choose a new president of the Art Institute, there is a lot of emphasis on student participation in this choice. The student senate is being asked for their written impressions of the candidates that are being interviewed.

I believe that the students should stay away from any such choice. It is hard enough to make an assumption about how someone will perform at a job routine that is unknown by most people here, and especially in a few short hours of interview. The students would be better off avoiding any of the responsibility, and that way, when it comes time to choose a new president in four years, we'll have a clean slate. Also chances are, whoever is chosen will be on the shit list sooner or later, and I personally would rather be the listER as opposed to the listEE.

NWBR

## Dear Paul:

Here is a transcript of the conversation you had with Jim last Saturday.

TV: There is something happening to our planet Eleanor. (long pause)

BLINDERMAN: Mary Tyler Moore seems to be getting intensely conclusive in her final episodes.

GELLAR: She's filling out her character. (long pause) I think she is going to fall in love with Lou.

BLINDERMAN: Oh no. What a moral.

That's all. No April surveillance. Closed for remodeling. But we are watching you every step of the way.

Ward Ross

## To the Editor of The Eye:

I trust that you are exercising good civic responsibility by not capitalizing on this bombing incident. It is necessary that the person receive as little recognition as possible, as he or she thrives on the excitement and panic that is caused by this senseless act of vandalism. In short, these criminals have no purpose; they are trying to get attention and I suggest that we ignore them.

Sue Schaeffer

## Dear SFAI:

I would like to comment on last weekends bombing attempt of the Athol-MacBean gallery storage area. In my opinion it was a thoughtlessly executed maneuver and to see the

logic in the entire approach. The bomb seems to have exploded on the north-west wall of the area, at least that is where the most significant impact seems to have occurred. Had the bomber done his homework he would have discovered that the southeast wall is closer to both ventilation ducts and electrical mainlines, although I'd have to admit that they did a pretty decent job on the plumbing.

N.W.

## Dear Eye:

Or Whatever the name of the paper is. Nobody around this school (if that's what this place is) will tell me anything. It's a god damned wonder I even come here anymore. I don't have to come here. My parents pay me the money but I could put it in my pocket and they'd never know. If they caught me they wouldn't do anything anyway. I've got them wrapped around my little finger. Oh god, if they see this letter they'll kill me. Do you send this crummy rag home to our parents? I'll just die if you do. I'm writing because that idiot editor asked me to. I really don't care about the paper. I don't need my name in print. Jesus, they know where I am already without me advertising it. And that's another thing: have you ever thought about the word "they". I mean everybody uses that word. Even they use it. And I'd bet a lot of money (if I had it to bet) that nobody has one goddamn idea who they is or are. It's scary but it's something to think about. Kind of like that story that the universe doesn't end. Do you believe that? A lot of scientists guys just sit around and make up stuff to keep us in the dark. Get it? Universe. Dark. That's a little joke. Which reminds me that I'm not telling another joke in this place because I've told them before and never heard even a snicker. My father told me that all scientists are communists, and I think he lumped artists into that category, and even if he didn't, it's true anyway. And I'm not afraid to say that.

You know my roommate, that kniving bastard, plugged up our toilet and blamed me. God I know he did it. He takes a shit every morning and I flushed it twice the night before. I'm moving out of that place anyway so what do I care.

You know I have a feeling that one night I'm going to be painting (if you can call that shlok of mine painting) and another bomb is going to blow off one of my feet or something. Jesus could you imagine walking around with only one foot, trying to keep out of sight. I don't have the time for it. It's not my fault: don't come apologizing to me for it if it happens again. I'm not writing another letter. I don't need it, and you probably won't print it anyway.

John Reynolds

## Dear SFA Eye:

I'd like to take this opportunity to invite you all to my opening on April 2. My conceptual piece—Untitled-Implsion No. 3 is concerned with secrecy, destruction, and smoke damage on several levels of consciousness. The original was detonated over the weekend. I capitalized on the resulting gaping holes and smoke stains as a possible idea for paintings. The piece is really concerned with the excitement and panic that is caused by this effort. It has no real purpose though; I'm just trying to get attention for my new book, so stay tuned for No. 4.

Mark Lipson

**ED. NOTE:** I would like to wish Roy Ascott the best of luck with his Sunday Brunch series.



## EDITORIAL

## THE SAME MOVIE

IT'S too bad that all of this has been said before. That's a good thing to think about while reading this statement, or the whole paper, if you really want to get comical about it.

Judging from the past issues, I can safely say that the Eye has never been given due consideration either as a means for establishing an information network, or even as a resource for experimentation with written images and how they effect a readership. Presently, the staff is working toward both these possibilities.

It's not exactly privileged information that **The Eye** has never had enough participation to mobilize its capabilities. (And if it is a secret, it's not very well kept.) Not many people consider it important that **The Eye**, is, and has been, so severely understaffed; especially in view of its status as the second highest allotment on the activity budget this year, not to mention the fact that the staff has to practically rival the Hare Krishnas' tenacity in its efforts to solicit contributions. But I'm positive that this has been said before, and I guess that's why it's not that important.

That, and the fact it is just one well defined circumstance that stems from a problem of much greater intricacy and of much less tangibility.

So Robert Frank is standing around the lobby of the Castro theatre, smoking cigarettes and waiting for the building to clear out. He's at the theatre because a legal problem requires him to be present during every showing of his film. Why he's out in the lobby I can't say. Maybe he got tired of seeing the same movie over and over again (or maybe he just wanted to smoke some cigarettes.) But the reason why hardly anybody was talking to him escapes and confuses me. It might have something to do with the Rolling Stones; they were the topic of the film.

But I can think of no better place to run into Robert Frank. Except maybe hitch-hiking on some interstate. I could have asked him whether he thought the Rolling Stones or the people that worshipped them were the scariest. But I wasn't there. My friend Bruce was, and he told me about it. Now I have a terrible image of poor, old Robert Frank, milling around about a three foot area of the lobby with his hands in his pockets, (off to the side by the drinking fountain or the Coke machine), waiting for young Americans to tear out of the theatre; disappointed by his work, since they showed up for the music and the big lips of the whole thing.

(Robert Frank, for those who are unfamiliar, did kind of a special little thing at one time: he changed the entire course of photography with one book, *The Americans*.)

It seems that quite a few students here could have benefitted from talking to him, and I'm not even going to go into the fact that the style of photography that he originated twenty years ago is somewhat of a new trend these days at SFAI.

But many students here have a notion that it is possible to achieve recognition as an artist by simply completing projects, socializing, and taking care of bodily functions. And in view of the apparently slim chances of continuing a creative problem solving routine/non-routine after the protection of education is exhausted, I regard the before-mentioned notion as either a misconception, or an oversight. This brings me back to that solid-state circuitry of a problem that I mentioned earlier.

It is impossible to make a definite statement about the overall sum of energetic exchange at SFAI. That would probably require about seventeen zillion computer hours research of human capacities in creative learning situations. I'm just going to say that I have observed tendencies to that effect. The Robert Frank incident is what initially brought me into perspective of this possibility.

If there is an amotivational problem at this school then it probably is having an effect on the quality of education being sold here. I'm sure that this has been said before, so chalk up that last statement to transitional devices since I really only want to talk about **The Eye** anyway.

In order for this publication to become successful, there must first occur a greater circulation of energies than has been experienced in the past. Circulation, besides being obvious newspaper-world terminology, is also an important word illustrative of the process of exchange that must exist between our readers and our writers.

As in any toaster, (as 6 out of 10 Americans already know), electrical energy does not merely flow into the appliance; it moves in a circular course throughout the machine. The positive pole transmits the flow into the negative, receptive pole. The positive needs a place to go and the negative needs something to take, and one cannot exist without the other. A lot of things work this way, not just toasters. So keeping in mind the characteristics of alternating current, I apply this principle to **The Eye** in the following manner.

#### +A- THE STAFF

+A- EXPENDS ENERGY IN CONSIDERATION OF ITS PRODUCT TO PRODUCE DESIRABLE -B+ RESPONSE

-B+ CONVERTS RESPONSE INTO SUPPORT, TO PRODUCE DESIRABLE COUNTER-RESPONSE BACK TO +A-

+A- CONVERTS DESIRABLE COUNTER-RESPONSE BACK INTO CONSIDERATION OF PRODUCT ENERGY

NOTE: This differs from an electrical circuit in that it is not constant. Performance variables of +A- and -B+ can cause an increase of energy.

#### +B- THE READERSHIP

I'm pretty sure that this has been said before. And as much as I hate to go from energetics to the Lecture Hall lavatory, I'll relate a conversation I had with Fred Hawkins (now I'm really name dropping) in order to put this into a more practical perspective.

Fred, I said; I'm pretty sure this has been said before, but I can't emphasize enough that your purpose as chairman of the senate can be facilitated and heightened by a popular newspaper, and my job as editor can benefit from a Student Senate that aids the paper with important subject matter and close written communication. (This is a rough paraphrase.) Each of the two organizations could increase the productivity of each other. We could

make ourselves more important.

Fred said that was true; that had been said before, and also that he was behind me (at least) one hundred per cent of the way.

What's being dealt with here is a proposed condition of mutuality and cooperation. The fact that this does not exist is the most crucial and depressing aspect of the alleged SFAI amotivational syndrome. Since the necessary cooperation is non-existent, and since this necessary cooperation would be based on people becoming aware of experiences which could benefit both themselves and **The Eye**, (another illustration of the condition of mutuality) then it is logical to assume that inadequate communication on the initial process level of the paper's production is responsible for inadequate communication on the more widespread level of the paper's content. This is ironic as hell considering communication is what a newspaper is all about.

Now I'm going to stay clear of the horrifying possibilities of communication disintegration, but just for fun, imagine going blind and deaf, and having your hands, nose, and tongue amputated.

Most people are not in disagreement that **The Eye** can be valuable as a communication resource at SFAI, but there are two diverse opinions about which approach the paper should take.

By now it is evident why our primary consideration in determining content of **The Eye** is based largely on what will perpetuate participation in the paper, or in short, what kinds of information will transmit the most energy.

(This process of experimentation, by the way, is my main interest as editor. I really have a minimal liking for newspaper publications.)

But the major consideration, and the first one discussed among the staff, was whether to adopt a written or visual format. Each of these approaches have their advantages and disadvantages.

I figure that the primary reason for emphasis on the visual approach in the past has been that it is easy, and easy to get away with. Most of the work produced at SFAI is visual, in some way or another, and since there is plenty available, the process of putting this type of paper together is less than time consuming, and it shows.

That touches also, on another reason why the policy toward printing graphics is being presently revised. People have the opportunity to experience visual work all day long, everywhere throughout the school complex, including washrooms. Even if the newsprint had some favorable physical qualities, it would still have to compete with all of the other more important visual experiences to be had elsewhere. Most people at SFAI strive towards ideas and presentations that are somewhat uniquely attractive. That should go for **The Eye** also.

But newspaper copy does not have any attractive physical qualities. It is a less than adequate way of transmitting the feeling of a visual piece. As far as photographs are concerned, the reproduction is terrible. Images are flat and extreme sharpness is far beyond our financial capabilities. The results are usually nothing more than pictures of pictures, acting only as an invitation to view the original work.

The final disadvantage of visual approach is the fact that film, video, sculpture, and probably painting cannot be included in the paper. It is for this reason, and for the others mentioned, that display of graphic material cannot even remotely constitute a representation of this institution.

Which is why the present staff is attempting to shift from considerations of space to considerations of time. As can be told by the appearance of this issue, it is the general feeling that a written format has greater possibilities for production of an interesting publication. There is very little uncommercial written material that circulates in this school, so in terms of the impact equals interest idea, that is a good starting point.

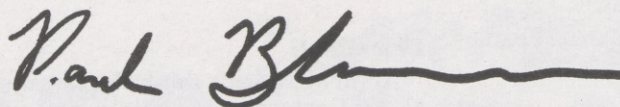
Another shortcoming of the visual approach can be easily dealt with in a written format. Photographs for instance, appearing in **The Eye**, might have been taken five or ten years ago without anyone recognizing that fact. This issue is attempting to deal with information that is more decisively characteristic to the time the paper is published. News and opinions have an immediate and accessible relevancy, and identification can play an important role in generation of interest.

Another interest factor is the overall duration of the newspaper experience. The issue of **The Eye** previous to this one was roughly a 240 second experience, with minimal after-image stimulus. I do not feel that this is a substantial enough time period to induce the feeling of satisfaction that is necessary for a pleasing response, especially in comparison with other reading experiences that are available.

In conclusion I will say that the main objective of this, or any publication, is to promote participation in events. This participation must occur on the level of image production, as well as on the level of image identification. This is our first attempt at preconceiving a quality experience.

SFAI is a nice place in that people are open-minded and oriented to experimentation. I hope that people will be open-minded, and maybe even sympathetic to the fact that this type of format requires a much increased time/energy input. Without this input, **The Eye** will probably bomb, but I think this has been pretty much said before.

Sincerely yours,



Paul Blinderman  
Editor-in-Chief

Copyright 1977 by The Eye, Paul Blinderman  
ALL RIGHTS RESERVED

Copy or reproduction of the material contained herein is expressly forbidden.